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BULLETIN
OF
THE METROPOLITAN MUSEUM OF ART

VOLUME I NEW YORK, APRIL, 1906 NUMBER 5

REARRANGEMENT OF A PICTURE GALLERY AT THE MUSEUM

AS a first installment in the realization of the ideas set forth in the last number of the Bulletin, it has been decided to proceed with the rearrangement of a single gallery. For this purpose gallery No. 24 has been chosen, and the necessary repairs and redecorations are already nearing completion. It is hoped that early in April the gallery will be thrown open to the public. It is intended to bring together in this room, temporarily at least, a selection of the more important masterpieces which the Museum contains, scattered at present among works of inferior merit, the incongruity of which tends to detract from their effect. The new gallery will also contain a considerable number of works already acquired by the Museum, but not hitherto exhibited. One or two of these date from the earliest days of the Museum, while the majority are quite recent acquisitions. The exhibition will also contain one or two pictures of special importance and beauty loaned by private collectors. Notice of the precise date when the gallery will be open will be made public.

METALLIC REPRODUCTIONS OF FOREIGN ART

AS far back as 1873 the Trustees of the Museum ordered in London a small number of reproductions in metal of the gold and silversmiths' art of foreign nations, to be selected by Mr. George Wallis of the South Kensington Museum. Ten years afterward, through the liberality of the late Mr. Henry G. Marquand, an order was given for copies of some of the numerous examples of plate to be found in the Imperial and other collections in Russia. These have now been moved to Gallery No. 9, where they have been rearranged according to countries and periods, in many cases under the name of the city in which they were made.

"It may be as well to notice briefly, a few of the principal pieces in this collection, their origin, and the public and private collections in which the originals are to be found.

"The Imperial collections from which selections have been made, are those of the Winter Palace, St. Petersburg, the Museum of the Imperial Hermitage adjoining, the armory at Tsarskoë-Selo (a few miles from the capital), the Treasury of the Kremlin, and of the Romanoff House at Moscow. The ecclesiastical establishments are the Treasury of the Patriarch, the Uspenski Sobor, or Cathedral Church of the Assumption, and the monastery at Troitsa, all in or near Moscow.

"The private collections are those of Count Chérémeteff, MM. Michel Botkine, Prince Golitzin, Count Bobrinski, and the Early Russian Text Society."

From the Winter Palace, nine pieces of the magnificent gold toilet service, known as that of the Empress Anna Ivanovna, were chosen; these are of Augsburg work, 1730–1740. The colossal wine-cistern (1734), of English workmanship, is also from this palace.

The selection from the Imperial Hermitage is chiefly remarkable for the objects discovered in the tombs at Kertch, or in its neighborhood in the Crimea, and for the works of gold in "early Russian," found in the northeast of Russia, and to the southeast of Siberia. From this collection, also, have been copied a large

bronze statuette of Louis XIV, a bronze fountain figure in the style of John of Bologna; and the famous cameo known as the "Malmaison." The Imperial Arsenal at Tsarskoë-Selo, contains an assemblage of arms and armor second to no other in Europe, and certainly the first as regards Oriental arms. From this, many pieces were selected and copied, several of which are richly ornamented and damascened in gold and silver. The collection of M. Michel Botkine, rich in objects of Italian cinque-cento, furnished examples of fine bronze door knockers. From Count Chérémeteff copies were obtained of specimens of old German and Russian plate, and two fine Louis XVI candelabra. Many pieces of plate were selected from the Treasury of the Kremlin, comprising Russian, German, and English work; some of the latter being presented by the Earl of Carlisle in his famous embassy to the Muscovite Court, in the year 1663, and by the King of Denmark three years before. The most interesting piece copied from the collection in the Romanoff House, is the equestrian statuette of Charles I of England, of Augsburg work, and sent as a present to the Tzar by the King himself.

The plate taken from the collection of the Count Bobrinski is chiefly remarkable for the silver centrepiece of English work, by Paul Lamerie (1733), and a fine silver salt of French work (1767), signed R. J. Auguste; while from the collection of Prince Galitzin we have a miniature tazza, of chalcedony mounted in gold, elaborately chased in figures and groups, and attributed to Cellini.

The churches and monasteries have supplied some specimens of Russian ecclesiastical work, but the selection made from their treasures is principally of secular plate, among the examples being many pieces of English, German and Russian domestic work, such as *bratina* or toasting cups.

In addition to these are the objects of gold, found at Nagy-Szent-Miklós, Hungary, in 1799, and now in the Imperial Art History Museum, Vienna.

All of the above-mentioned objects have been reproduced in facsimile by the electrotype process, and finished in silver, gilt, or bronze, to match the color of the originals. By this process the best specimens of the silversmith's art of all ages and of all times can be made available to students, where it is impossible to approach the originals. It is to be hoped that the Museum will soon be in possession of a complete series of copies of the treasures of art of countries now inadequately represented.

J. H. B.

ENGLISH AND IRISH SILVER

THROUGH the kindness of Mr. George S. Palmer of New London, Conn., who has lent a portion of his fine collection of table plate, a new case has been filled in the Gold Room.

From the collection formed by the late R. H. Soden Smith, while at the South Kensington Museum, Mr. Palmer has obtained fifty-four mote skimmers, or tea strainer-spoons, of the XVIIIth century, with bowls pierced in every conceivable pattern, and the ends of handles pointed to clear the spouts of the tea-pots when clogged; and thirty-seven spoons of the XVIth and XVIIth centuries; puritan, apostle, seal-top, cleft-top, with rat-tails, from London, York, Norwich and Exeter. From the same collection there are two Elizabethan chalices with their paten covers. From other sources Mr. Palmer has an early three pronged fork, c. 1686, engraved with the arms of Molesworth, dug up in Covent Garden in 1882; a tea caddy by Paul Lamerie, 1745; a tea-urn, 1782; hot water kettle and stand, 1759; muffin-dish by Paul Storr, 1798; and a Tureen, 1759. All of these were made in London. From Ireland are: a sugar boat, loving cup, bowl, waiter and helmet creamer, of the XVIIIth century. Interesting specimens which are neither English nor Irish are a pair of Early Christian spoons of the IVth or Vth century, similar to those illustrated in the Catalogue of Early Christian Antiquities in the British Museum. In all, the collection numbers nearly one hundred and fifty pieces of silver.

J. H. B.

THE PUBLICATIONS OF THE MUSEUM

THE Publications of the Museum contained in the following list are on sale, or for distribution, at the catalogue-stands of the Museum. Members receive any or all of these, except No. 2, upon personal application at the Museum.

The list is arranged in chronological order, ignoring the series, or "hand-book," numbers formerly used. The catalogues which have been issued in former years, but which are not mentioned here, are now out of print. They may be consulted in the Library.

REPORTS, GUIDES, ETC.

TITLE — PRICE

(1) Annual Report. New York, 1871–date. vol. 1-date. Octavo.....
Sent to all members free, and to be had on application.

(2) Tentative lists of objects desirable for a collection of casts, sculptural and architectural, intended to illustrate the history of plastic art. New York, Printed for the (Special) Committee (on Casts,) 1891.
x, (1) 121 p. Quarto..... 10.00

(3) Sculptural plaster-casts reproduced by the Metropolitan Museum of Art from its own collections. [Price-list.] [n. d.]
108 p. Octavo..... .10

(4) Guide to the halls and galleries. New York, 1904.
81 p. incl. plans. Octavo.....$ .10

(5) Guide to the Crosby Brown Collection of Musical Instruments, 1905.
8 p. Octavo..... .10

(6) Bulletin of the Metropolitan Museum of Art, 1905-date. Vol. 1—date. New York, 1905-date.
Illus. plates. Octavo..... 1.00
Sold for ten cents a copy.

(7) The Metropolitan Museum of Art. Index to the collections, 1906.
4 p. Octavo..... .05

CATALOGUES

(8) Cuneiform texts in the Metropolitan Museum of Art; ed. and tr. by Alfred B. Moldenke, Ph.D. New York, 1893.
xx, 136 p. Quarto..... 1.00

(9) The collection of spoons made by Mrs. S. P. Avery, 1867-1890; presented by her to the Metropolitan Museum of Art, 1897. [Edited by John H. Buck] New York, 1899.
23 p. front. 9 pl. Octavo..... .20

(10) Catalogue of the Crosby Brown Collection of Musical Instruments of all nations, prepared under the direction, and issued with the authorization of the donor. New York, 1902-3.
4 vols. fronts., plates, plans, fold. chart. Octavo.
Contents:
Vol. I Europe..... .25
" II Asia..... .10
" III* Africa, Oceania, America..... .10
" IV Historical Groups..... .20
*Volume III will be issued early in the Summer.

(11) The Crosby Brown Collection of Musical Instruments of all nations; catalogue of Keyboard Instruments, prepared under the direction and issued with the authorization of the donor. Galleries 35-39. New York, 1903.
313 p. incl. CXXXIV pl. Quarto . 1.00

(12) Catalogue of the Crosby Brown Collection of Musicians' Portraits. Biographical sketches. Prepared under the direction and issued with the authorization of the donor. New York, 1904.
vii. 131 p. incl. front. Octavo.... .10

(13) The Heber R. Bishop Collection of Jade and other Hard Stones. New York, 1904.
104 p. Octavo..... 10

(14) The stone sculptures of the Cesnola Collection of Cypriote antiquities. [Edited by General L. P. di Cesnola.] New York, 1904.
vi. 136 p. incl. map. front., plates. Octavo..... .10

(15) Catalogue of the paintings in the Metropolitan Museum of Art, [Edited by Mr. George H. Story.] New York, 1904.
306 p. illus. (plan) Octavo..... .25

(16) Illustrated catalogue: Paintings in the Metropolitan Museum of Art, [Edited by Mr. George H. Story.] New York, 1905.
xl. 248 p. illus. (plan) plates, ports, Octavo.
Bound in Cloth.... ..... 1.50

(17) Catalogue of European Arms and Armor, By Bashford Dean, Ph.D, New York, 1905.
215 p. plates, illus. Octavo..... .25

NOTES

THE LIBRARY.—The additions to the Library during the past month have been as follows:

By purchase .....310 volumes
By presentation .....13 volumes

The names of the donors are: Mr. G. H. Bartlett, Mrs. F. Gordon Dexter, Mr. George A. Hearn, Mr. G. L. Hunter, The J. B. Lippincott Company, and the Potter's Publishing Company.

The Librarian would be glad to receive as gifts, or as offers for sale, any of the following:

Catalogues of exhibitions of American Art.

Catalogues of private collections in America.

Catalogues of sales of paintings and objects of art, held in America.
Catalogues of expositions held in America.
Works relating to art in America.
American periodicals of art.

THE ATTENDANCE.—The number of persons visiting the Museum during the month of February was 65,417. For the same month last year the number was 57,262. The following table will be found of interest as showing how the attendance was distributed.

	1906	1905
14 Free days (excepting holidays and Sundays)	23,181	19,479
8 Evenings	1,013	1,527
4 Sundays	23,052	26,346
2 Holidays	15,871	8,194
7 Pay days	2,300	1,716

The interesting collection of portraits of Washington, Franklin and Lafayette, given to the Museum by Mr. William Henry Huntington, which have been exhibited in Room 4, on the first floor, have been moved to the second floor, where they are now shown to better advantage in the wall cases of Gallery 22.

An addition to this collection is a locket containing hair of Washington, which the president gave to Mrs. Alexander Hamilton. It is presented to the Museum by Mrs. M. A. Stone in memory of the late John Hay, from whom it was received by the donor.

MRS. KUBASEK, whose appointment was announced in the last number of the Bulletin, has arrived in this country, and has begun the rearrangement of the collection of laces. Several valuable gifts have just been received and will be noticed in our next number.

PRINCIPAL ACCESSIONS

FEBRUARY, 20 TO MARCH 20, 1906

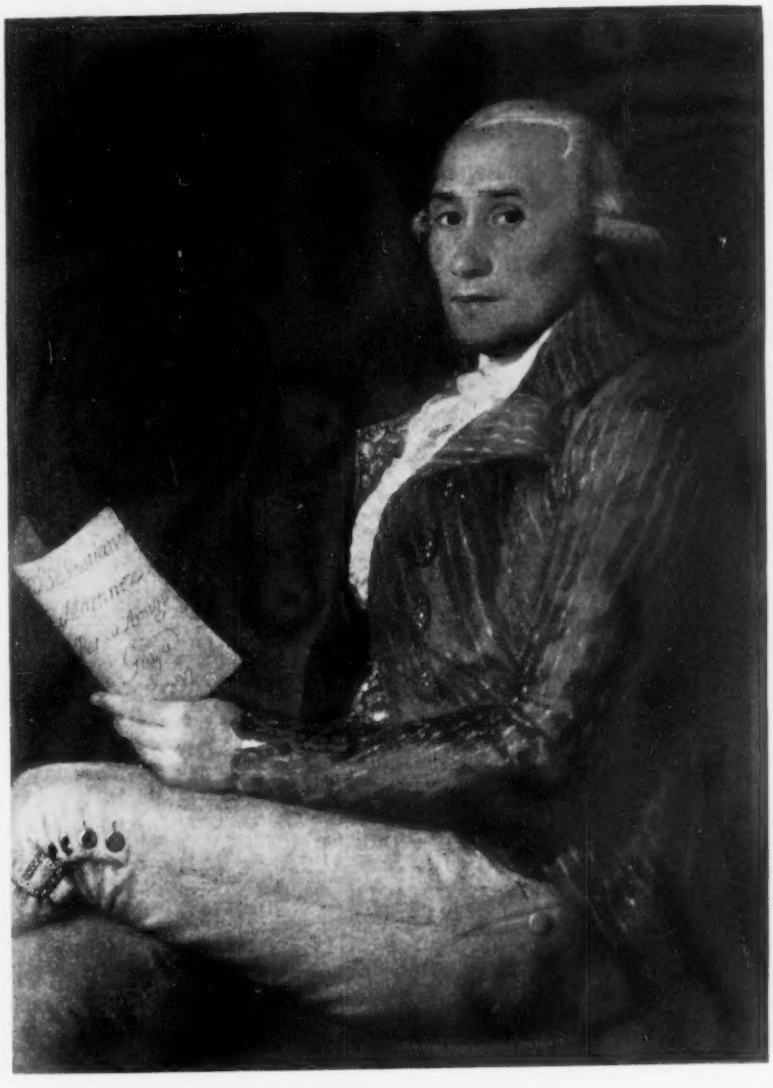
PAINTINGS

THE Museum is to be congratulated upon having had the good fortune to obtain a considerable number of important examples of early art within a short space of time. Several of those which are mentioned in this Bulletin for the first time were, it is true, acquired some time ago, but have only recently arrived in this country.

HOLY FAMILY, BY BAROCCIO.—Among these we may mention a small picture of the Holy Family, by Federigo Baroccio, a mannerist of the later sixteenth century, who derived his style from the study of Raphael, and still more of Correggio. The mannerists are noteworthy, as a rule, for the servility with which they copied, and the abandonment with which they exaggerated the characteristics of greater men, but Baroccio cannot be entirely neglected by the student of art, since he showed marked originality. In the slight, and, perhaps, frivolous sentiment, in the gayety and delicacy of his color, he anticipated, in a curious way, the style of the eighteenth century. The little picture which will represent him in the Metropolitan Museum of Art is an unusually charming one. It is an early work, and in the distance shows a view of the walls of Urbino, his native town.

ADORATION, BY LUCA GIORDANO.—Another important work of the later Italian school is a large Luca Giordano representing "The Presentation in the Temple." Luca Giordano belonged to the Neapolitan School, which had more vigorous vitality than the academic schools of the north of Italy, but Luca's work, in spite of very great pictorial qualities, is marred by the extreme rapidity with which he painted and the superficialty of his sentiment. None the less, from a purely technical point of view, such a picture as "The Presentation in the Temple" is noteworthy for ease and breadth in the handling of paint and a feeling for pale color harmonies, which make his work faintly comparable with that of Rubens.

THE GRAND CANAL, BY GUARDI.—To come to the more recent acquisitions, we mention in the first place a large and important painting by Guardi, representing a water fête on the Grand Canal at Venice, with the Rialto in the background. This



PORTRAIT OF DON SEBASTIAN MARTINEZ

BY

FRANCISCO GOYA Y LUCIENTES

picture has all the characteristics of Guardi's brilliant style very strongly developed, and it has, moreover, a certain suavity in the treatment of tone, which deserted him in his later years. He shows himself here very decidedly as a pupil of Canaletto. Few of his works have a greater breadth of handling or more dignity of tone.

LANDSCAPE, BY VAN GOYEN.—A large landscape of unusual dimensions, by Van Goyen, is of interest for the magnificent manner in which the artist has represented a sky thinly veiled with slowly moving clouds. The suggestion of a faint, watery gleam of sunlight in the foreground is given with great effectiveness, although without the literal translation of the tones of nature, to which we are accustomed in modern landscapes. The painting of the river valley, and the composition of the picture are somewhat unusual in Van Goyen's work.

PORTRAIT OF DON SEBASTIAN MARTINEZ, BY GOYA.—The portrait of a man sitting in a chair and holding in his hand a paper, on which is inscribed "Don Sebastian Martinez, por su Amigo, Goya 1792." An unusually careful and serious work of Goya's middle period. At a certain period of his career Goya gave up the brilliantly impressionistic handling which had characterized his earlier work, in favor of a style of scrupulous austerity and precision. This was similar to the change which took place in France under the influence of David. Some of his later works became actually frigid from the excess of dryness and precision in the outline. In the present example this change has not proceeded to such length, and, although deliberation is evident throughout, there is still left much of the unmistakable fire and vivacity of Goya's earlier feeling.

ST. JOHN, BY MURILLO.—Another Spanish picture, but by an earlier master, has also been acquired. It is a "St. John," by Murillo, which comes from the celebrated Leigh Court collection in England. The saint is represented as seated upon a rock in a bare landscape against a lurid background of dark gray; by his side is the eagle, his inkpot in his beak. St. John raises his right hand holding a pen, while his eyes are turned upward with a gesture expressive of inspiration. In spite of the somewhat exaggerated sentiment of the figure—a sentiment with which it is difficult for us to-day to sympathize—the painting has remarkable qualities both of chiaroscuro and color. In this instance, Murillo certainly comes near to attaining the beauty of the grand style.

PORTRAIT OF A YOUNG MAN, BY LORENZO LOTTO.—This is a hitherto unknown work, nor has any clue yet been found to the identity of the sitter who, judging from his costume, may perhaps be a Jesuit. It represents a young man with a pensive, melancholy air, as of one devoted to a religious purpose; he stands beside a table on which rests a skull. This *memento mori* is evidently intended as an indication of the sitter's character, but the symbol is none the less intensely expressive of Lotto's own way of feeling. He repeats it once more, this time with added poignancy, half-hidden among rose leaves, in his portrait of a man in the Borghese Gallery. Lotto was born out of due time, in that, almost alone among the robust Venetians of the Renaissance, he portrays the "Soul and all its maladies" with a modern intensity of emphasis; and from this point of view the present picture is eminently characteristic. It is an early work, wrought out with careful deliberation and patient zeal but without the full mastery of his maturer works. The proportions are by no means perfect, the hands, in particular, being decidedly too large. But this very fault arises from the artist's intense desire to carry the expression of character and mood to the furthest limit, and, indeed, both in the curious sensibility of the pose and the modelling and their perfect harmony with the mood of the face, these hands are remarkable examples of Lotto's peculiar feeling.

PORTRAIT OF AN OLD WOMAN, BY NICHOLAS MAES.—Maes began his career as one of the most vigorous and original of Rembrandt's pupils. Later on he was forced to follow the fashion of the rich patrons of his day, who, indifferent to the great dramatic and expressive qualities of Rembrandt's later style, insisted on a smooth inexpressive surface and a meaningless elaboration of detail. Under this sinister influence Maes's later works become shiny, polished, hard and cold, showing no other

artistic qualities than a facile accomplishment. So different is the style of these from the rugged vigour and deep chiaroscuro of his earlier pieces that the idea has been suggested that the two diverse styles belong to two different artists who bore the same name; but the theory has never been accepted. The present work is of some interest apart from its purely artistic qualities, in that it represents a transitional period of Maes's development. There is still much of Rembrandt here in the placing and pose of the figure, still more in the sought out modelling and full impasto of the face and hands, but already in the curtain and background we find anticipations of the peculiar cold and polished tones of Maes's later style.

TWO DRAWINGS BY WILLIAM BLAKE.—These are two unusually large and important drawings in water color which represent Blake's intensely imaginative style in its more restrained moods. Blake's whole artistic enterprise is a mystery. How it came about that a man living in the London of the end of the eighteenth century, surrounded by artists who were practising in a highly sophisticated and somewhat effete classical tradition, came to understand, as no modern artist has, the true principles of primitive design, it would take too long to inquire here. But that he did attain to the direct and immediate expression of the most elemental and indeterminate feelings of the human spirit is evident from almost any good example of his work. The drawings represent: (1) The Creation of Eve. The event is conceived by Blake in correspondence with his own peculiar interpretations of Hebrew Mythology—Adam being created by God; Eve was made by the pitiful Elohim, in order that through her agency the Fall might be brought about. (2) The Rest in the Flight into Egypt.

ALLEGORICAL FIGURE, BY CARLO CAGLIARI.—All of the paintings mentioned above have been bought by the Museum out of the income from the Rogers Fund. One in this group of recent acquisitions, a decorative design of two allegorical figures, by Carlo Cagliari, has been given to the Museum by Mr. Louis Ehrich. Carlo Cagliari is well known in Venice as the son of the great Paolo Veronese, in whose compositions his hand as an assistant is sometimes traceable. Although his fame is overshadowed by that of his father, he not only inherited all the sound traditions of craftsmanship of the school to which he belonged, but, in several respects, shows a marked individuality. His color schemes, in particular, are distinguished from those of his father by his predilection for warmer and more coppery harmonies. The picture recently acquired by the Museum is an admirable specimen of Carlo Cagliari's style, and of the methods of the great decorative painter of Venice. With the great expansion of decorative design which we may look forward to within the next few years in America, such a work ought not to be without its value as an object lesson, even though it lacks the creative inspiration which distinguishes the work of Paolo Veronese himself.

COMPLETE LIST OF ACCESSIONS

FEBRUARY 20 TO MARCH 20, 1906

CLASS	OBJECT	SOURCE
ANTIQUITIES—Egyptian	One hundred and seventy-four specimens	Gift of Professor Bashford Dean.
ARMS AND ARMOR	Three sword guards	Gift of Mr. M. Goda.
CASTS (PLASTER)—Architectural	Copy of the ceiling of the Reindeer Inn, Banbury	Bought out of the Willard Fund
CASTS (PLASTER)—Sculptural	Copy of the Coleoni, by Verrocchio	Bought out of the Johnston Fund
DRAWING	One water-color of the Ascoli Cope	Gift of Mr. J. Pierpont Morgan.
FURNITURE, WOOD-CARVINGS, ETC.—French	Four chests, two panels, one bust, eight statues, one group of three figures and one altarpiece, of the 16th and 17th centuries	Bought with income from the Rogers Fund.

COMPLETE LIST OF ACCESSIONS—FEBRUARY 20–MARCH 20, 1906—*Continued*

CLASS	OBJECT	SOURCE
FURNITURE, WOOD-CARVINGS, ETC.—Flemish	One walnut cabinet, one small oak cabinet, one oak statuette, one soft wood statuette and one walnut stall of the 16th century	Bought with income from the Rogers Fund.
JEWELRY—American	Cameo locket containing hair of Washington. A memorial to the late John Hay	Gift of Mrs. A. B. Stone.
METAL OBJECTS	One hundred Roman and Merovingian Keys, called the Souhami collection.	Bought with income from the Rogers Fund
	Two astrolabes, French	Bought with income from the Rogers Fund.
MINIATURES—American	Portrait of Parke Godwin, by Miss T. W. Thayer; Portrait of a lady, by Miss T. W. Thayer	Gift of American Society of Miniature Painters
MUSICAL INSTRUMENTS	Four pottery whistles, from Costa Rica, added to the Crosby Brown collection.	Gift of Dr. John M. Keith.
	One hand drum, from New Zealand, added to the Crosby Brown collection	Gift of Mrs. John Crosby Brown.
PAINTINGS—American	Landscape, by William Morris Hunt	Bought with income from the Rogers Fund
	Girl and Cow, by Theodore Robinson.	Gift of Mr. William T. Evans.
PAINTINGS—Dutch	Portrait, by Nicolaas Maes; Portrait, by Michiel Jansen Mierevelt; Interior, by Jan Steen; Landscape, by Jan Van Goyen	Bought with income from the Rogers Fund.
PAINTINGS—English	Two drawings, by William Blake	Bought with income from the Rogers Fund
PAINTINGS—French	"Le Champ du Berger," by Pierre Puvis de Chavannes	Bought with income from the Rogers Fund
PAINTINGS—Italian	"Two Women," by Carlo Cagliari. "Holy Family," by Baroccio; "Holy Family," by Giuliano Bugiardini; "The Rialto," by Francesco Guardi; Portrait, by Lorenzo Lotto	Gift of Mr. Louis Ehrich. Bought with income from the Rogers Fund
PAINTINGS—Spanish	Portrait, by Francisco Goya y Lucientes; "St. John," by Murillo	Bought with income from the Rogers Fund
SCULPTURE—American	Bust of Miss Susan B. Anthony, by Adelaide Johnson	Gift of Mrs. M. W. Ferris.
	Bust of Chancellor John Watts, by Ball Hughes; Statuette of Colonel Abraham de Peyster	Gift of Gen. J. Watts de Peyster.

LIST OF LOANS

FEBRUARY 20 TO MARCH 20, 1906

CLASS	OBJECT	SOURCE
SILVER—English, Irish and Early Christian	One hundred and forty-three pieces	Lent by Mr. George S. Palmer.

THE BULLETIN
OF THE
METROPOLITAN MUSEUM OF ART

Published monthly, under the direction of the Secretary.

Subscription price, one dollar a year; single copies ten cents.

Copies for sale may be had at the entrance to the Museum.

All communications should be addressed to the editor, Henry W. Kent, Assistant Secretary, at the Museum.

THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said City a Museum and library of art, of encouraging and developing the study of fine arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

OFFICERS

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	John Stewart Kennedy.
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Curator of Paintings,	Roger E. Fry.
Registrar,	P. H. Reynolds.
Assistant Treasurer,	Thomas W. Duncan.
Librarian,	William Clifford.
Assistant Secretary,	Henry W. Kent.

MEMBERSHIP

Classes.	
BENEFACTORS, who contribute or devise..	$50,000
FELLOWS IN PERPETUITY, who contribute....	5,000
FELLOWS FOR LIFE, who contribute.	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of.....	100
SUSTAINING MEMBERS, who pay an annual contribution of.....	25
ANNUAL MEMBERS, who pay an annual contribution of.....	10

Privileges.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum, to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

A copy of the Annual Report.

A set, upon request at the Museum, of all hand-books published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to $1,000 they shall be entitled to be elected fellows for life and to become members of the Corporation.

ADMISSION

Hours of Opening.—The Museum is open daily, from 10 A.M. (Sunday from 1 P.M.) to 5:30 P. M. Monday and Friday from 8-10 P.M.

Pay Days.—On Mondays and Fridays from 10 A.M. to 5:30 P.M. an admission fee of 25 cents is charged to all except members and copyists.

Children.—Children under seven years of age are not admitted unless accompanied by an older person.

Privileges.—Members are admitted on pay days on presentation of their membership ticket. Persons holding member's complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, endorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

Copying.—Requests for permits to copy in the Museum on any day except Saturdays, Sundays and holidays should be addressed to the Assistant Secretary.

THE COLLECTIONS OF THE MUSEUM

For full information concerning the exhibits, visitors are referred to the General Guide, published annually and for sale at the entrance. The Index to the Collections will be found useful for those desiring to locate a special class or collection of objects.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 9,000 volumes, chiefly on Art and Archæology, is open daily, except Sunday, and is accessible to students and others.

Photographs.—A collection of photographs of musical instruments, ancient and modern, sculpture, architecture, painting and the industrial arts, together with the Edward D. Adams collection of photographs of architecture and sculpture of the Renaissance, may be seen in the Library.

CATALOGUES

The catalogues of Museum collections, now in print, number 16. These are for sale at the entrances to the Museum and at the head of the main staircase. They are supplied to the members free, on personal application at the Museum.

PHOTOGRAPHS FOR SALE

Photographic copies of paintings, musical instruments and objects belonging to the Museum, made by the Museum photographer, are for sale at the Fifth Avenue entrance. Orders by mail, including applications for reproductions of objects not kept in stock, may be addressed to the Assistant Secretary.

Carbonettes,	Size measuring	8x10	inches,	$	.40
"	"	11x14	"		.90
"	"	18x22	"		3.00

PLASTER REPRODUCTIONS ON SALE

A list of plaster casts made, and on sale at the Museum may be had on application to the Assistant Secretary.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* from 10 A.M—5P.M., and *table d'hote*, from 12 M.—4 P.M.